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reading, I would interpret—"Good Porter, turn the key, approve of or assent to all other cruelties I may command, but do not be guilty of this cruellest of all cruel acts by barring the door to any living creature." 'Subscribe' should thus be addressed to the Porter by Regan, and its use with this meaning may be paralleled in *T. of S.* i, i, 81, "Sir, to your pleasure humbly I subscribe," and *T. and C.* ii, iii, 156 "Will you subscribe his thought, and say he is?" The use of 'cruels' as 'cruelties,' 'cruel acts,' though the substantive use of the word is not found elsewhere in Shakspeare, may be justified on the analogy of 'sours' in *Lucrece*, l. 867:

The sweets we wish for turn to loathed sour.

This interpretation gives a greater intensity to Gloucester's speech than any of the others I have seen. Regan in barring the door to wolves on such a night would have been guilty of extreme cruelty; how inconceivably greater is her cruelty when she treated her father so. The objection that Gloucester would not likely put into Regan's mouth words authorizing "all other cruelties" may be met by the consideration that his mind is so fixed on the awful cruelty she has shown her father that he is willing to consent to all other cruelties rather than allow this one to be perpetrated.

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#### ON THE PRONUNCIATION OF THE GERMAN *ch*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Many English-speaking students of German find the greatest difficulty in pronouncing *ch*, and not a few seem to be utterly unable to do so.

It is commonly supposed that the sound of this *ch* has no equivalent in English. Now is this a fact? What is *ch*? The answer is: An aspirated iotization. Have we no aspirated iotization in English? If not, how do we pronounce *Hugh*, *hew*, *here*, *hear*, *humane*? Can we not express by means of English characters *Koerbchen* and *Maedchen* thus: *Curbhyen* and *Madehyen*?

Can we not express in German characters *Hugh* or *hew*, *here* or *hear*, *hewn*, *humane* by: *Chuh*, *chehr*, *chuhn*, *chuhmehn*?

It is possible, nay probable, that most teachers of German are not sufficiently familiar with English to be aware of the existence of sounds in that language which could be used with advantage to illustrate the sound of the German *ch*.

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#### SPANISH LITERATURE.<sup>1</sup>

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—With this little prose drama the American student is introduced to that writer whom Mr. James Fitzmaurice-Kelly chooses to call "delightfully middle-class." A brief introduction, mentioning the leading events of Echegaray's life, and giving a chronological list of his works, is followed by well-chosen and adequate notes. The whole book, typographically excellent, forms a welcome addition to the rapidly increasing number of carefully-edited Spanish texts.

I note the following misprints: *la* for *ya*, p. 22, l. 11; *ne* for *no*, p. 44, l. 1; *sabeza* for *cabeza*, p. 45, l. 3; *aceptastes* for *aceptaste*, p. 101, l. 27; also omission of the accent in: *lágrima*, p. 10, l. 13; *mío*, p. 11, l. 25; *está*, p. 63, l. 6; *energía*, p. 85, l. 9; *Inés*, p. 86, l. 26. A uniformity of spelling is also desirable in such words as *bohordilla*, p. 14, l. 19, and *buhardilla*, p. 60, l. 7; *oscuro*, p. 23, italics, l. 5; and *oscuridad*, p. 55, l. 12.

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#### THE ETYMOLOGY OF *Big-bug*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The second element of the American slang word *big-bug* meaning an aristocrat, a swell<sup>1</sup> is in the *New English Dictionary* re-

<sup>1</sup> *Ó Locura ó Santidad*, por José Echegaray, with introductions and notes, by J. Geddes, Jr., Ph. D., and Freeman M. Josselyn, Jr., Docteur de l'Université de Paris, Boston: D. C. Heath & Co., 1901. 16mo, pp. ix, 115.